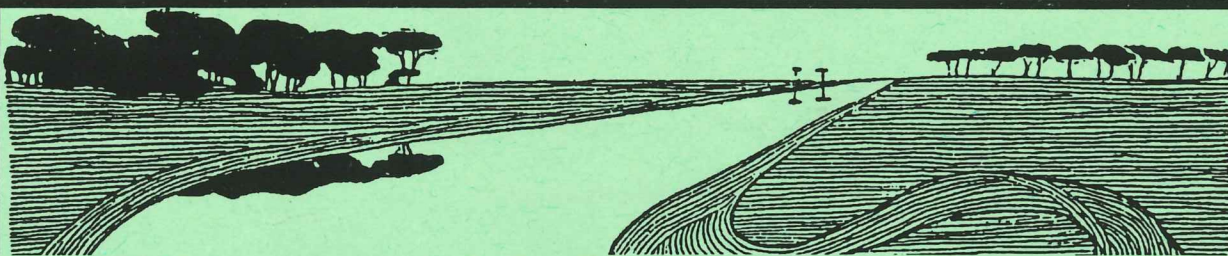


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Voices of Many Lands

University Women's Chorus

James Pinhorn, conductor

Choral Music on Campus

Faculty of Music, University of Toronto

Friday, March 22, 1996

8 pm

Walter Hall, Edward Johnson Building

PROGRAMME

The German Choral Tradition

"Herr Gott Vater"
(duet from Cantata No. 37 *Wer da glaubet und getauft wird*)

Johann Sebastian Bach
arr. Doreen Rao

The Italian Choral Tradition

Pergolesi Suite
No. 11 *Inflamatus et accentus*
(Kimberly Madill, soprano)
No. 12 *Quando Corpus*

Giovanni Battista Pergolesi

arr. Doreen Rao

Three Songs of the Canadian East Coast

I'll Give My Love An Apple
(Gillian Howard, oboe)
Fare Thee Well Love

The Blooming Bright Star of Belle Isle

Nova Scotian Folk Song
arr. Imant Raminsh
James Rankin
arr. Stuart Calvert
Newfoundland Folk Song
arr. Eleanor Daley

The Canadian Choral Tradition

Vestigia
(Felicity Deak, cello; Jason Collins, violin; Jessica Severin, soprano)
My Heart's Friend
The Chariot Children

Imant Raminsh

INTERMISSION

The Canadian North

Nukapianguaq
(Soloists: Shannon Butcher, Jessica Severin, Kelly Campbell)

arr. Stephen Hatfield

Songs of Lebanon and Egypt

Ya Faraoule
(Soloists: Tanya Thompson, Gwen Norton, Jennifer Arra, Eugenia Ambrozaitis)

arr. Stephen Hatfield

Vanessa Lee, piano

Program Notes and Translations

Herr Gott Vater

Johann Sebastian Bach

The unrivalled master of the German Choral tradition was the great Baroque composer, Johann Sebastian Bach. This treble duet from his Cantata 37 is based on the famous melody, *How Brightly Shines the Morning Star*, a melody Bach used in several of his Cantatas. It is an enthusiastic statement of praise and love for both the Father and the Son.

(Translation)

My God and Father, mighty Lord,
Whose everlasting love revealed
In Thine own Son beloved.
Your Son will ever be my guide,
He is my joy, I am His bride,
In Him my heart rejoices. Eia!
Heavenly life eternal given, He has given,
Ever will I praise the Lord, I'll praise Him.

Pergolesi Suite

Giovanni Battista Pergolesi

Giovanni Battista Pergolesi was an important figure in the development of Italian opera and was a leading composer of opera buffa (comic opera). The *Pergolesi Suite* is formed from the two final movements of Pergolesi's popular *Stabat Mater*, composed in 1736 just before his death. The expressive vocal writing is operatic in style and requires a dramatically operatic interpretation.

(Translation)

No. 11 Inflammatus et accensus

In flames I come to Thee,
May I be defended on the day of Judgment.

No. 12 Quando Corpus

When I die, grant that my soul be given the Glory of Paradise. Amen.

I'll Give My Love An Apple

Imant Raminsh

Originally collected at Chezzetcook, Nova Scotia, the tune and text of this piece are variants of the popular and ubiquitous "Riddle Song" theme. In the first verse the treble chorus states the "riddle", in the second verse they frame the "question" and finally in the third verse the "answer" is provided in echoes of the wistful Oboe opening.



Fare Thee Well Love

James Rankin

This is a choral arrangement of the Juno Award winning song by the Rankin Family from Cape Breton Island. Ever a champion of Celtic folk music in Canada, James Rankin personifies the power of the sea to bind and destroy love in his song, a very real fact of life on the East Coast of Canada. Mr. Calvert stays true to the original version of the song in his beautiful treble arrangement.

The Blooming Bright Star of Belle Isle

Eleanor Daley

This haunting folk song from the island of Newfoundland depicts a common theme in traditional Irish folk music. A young sailor returns home from many weeks at sea, secretly dressed in disguise. He plans to woo and seduce his unsuspecting lover, in an effort to test her loyalty to him while he was away from home. When she refuses to betray her true love, the sailor reveals his identity and both lovers rejoice at his homecoming. Daley stays true to the simplicity of the text and melody of the original folk song, while still portraying the building of dramatic tension between the two lovers.

Vestigia

Imant Raminsh

Based upon the well-known poem by Canadian poet, Bliss Carman, *Vestigia* explores the journeys of a poet's search for God. At first God seems unwilling to reveal Himself, but through the forces of nature the poet's search eventually leads her to signs of God's existence in the world. The journey eventually turns inward, and the realization that "God dwelt within my heart" provides an end to the poetic journey.

My Heart's Friend

Imant Raminsh

This piece is set to an interpretation of a Shoshone love song by the great American novelist, Mary Austin (1868-1934), best known for her works about the Native tribes of the southwest. The text compares the elements of nature to a poet's lover, and he finds that even the sunset pales in comparison to her love for him.

The Chariot Children

Imant Raminsh

The Chariot Children is a setting of a text by contemporary Canadian poet Cyril Dabydeen. The poem captures the exuberance of the poet's childhood in the tropics. The first section is characterized by flamboyance and joy. By contrast the second section represents darkness and mystery, out of which a brilliant dawn returns.



Nukapianguaq

Stephen Hatfield

Nukapianguaq is an arrangement of Inuit melodies and chants placed in a treble choral setting. Every attempt has been made by the composer to remain true to the original Inuit musical traditions. Inuit chants are usually reflective in nature and spiritual in content. They frequently aim at a kind of inner awareness and harmony with life that is comparable to the liturgical music of India and Tibet. The chants in this piece do not have lyrics. The vocal syllables used in the work can be best characterized as a kind of vocal "scat" similar to those used on Vocal Jazz music. The Inuit people love heterorhythms - rhythms which are played simultaneously, but which are not intended to cohabit a common tempo or time signature. *Nukapianguaq* opens with several layers of these heterorhythms. The work eventually culminates with a war chant which ends in a suitable war-like frenzy.

Ya Faraoule

Stephen Hatfield

Ya Faraoule literally means "Oh strawberry!" and is a reference to the red cheeks and heightened colour caused when love is in the blood. It is a phrase often connected with saluting the bride at weddings. The prolonged hiss you will hear periodically in this piece is one used often in Arabic dancing. It has the opposite connotation of the hiss in English, and is a sign of appreciation and encouragement, to put it mildly.

(Translation)

*Tikhmeen rahit hilwith al-hilween
Yabu al-iyoon al-sood
Ya Faraoule
Khidni lil ardh illi rabbitna Lubanan*

*The sweetness of the sweet one is gone
is an admiring salute to beautiful black eyes
Oh strawberry!
Take me back to Lebanon, the beautiful land
which raised me*

African Celebration

Stephen Hatfield

African Celebration is a collection of powerful songs of freedom from South Africa. The texts flow together with ease in this lovely treble setting by Stephen Hatfield.

(Translations)

We are crying for our land, our country, that was taken from us by the robber-wolves. Zulu, Mxhosa, Msuthu (three of the main peoples of South Africa) come together!

Unite!

Listen! We say be joyful with Jesus!

Lord bless Africa.

Exalted be its fame.

Hear our prayers.

Lord, grant us the blessing.

We are the youth.

We say, play!

Have a good time, Solly!

Go underground, get out of sight cunningly, Mandela.

Use the stick.

You'll hear from us when we are ready.

Tonight's Conductor

James Pinhorn is a native of St. John's, Newfoundland where he appeared frequently on both CBC Radio and Television as a boy soprano and actor. He moved to Toronto in 1985 and completed a Bachelor of Music in Vocal Performance at the University of Toronto. During a year of Special Studies in Elementary Education and Choral Conducting at the University, Mr. Pinhorn served as the Assistant Conductor of the Concert Choir conducted by Doctor Doreen Rao. During that year he was invited by Dr. Rao to conduct the choir in a performance of *Sharon Fragments* at a gala concert honouring Canadian composer John Beckwith. That same year Mr. Pinhorn was invited by Robert Cooper to conduct the back-stage chorus in three performances of Ravel's ballet *Daphnis et Chloe* for the National Ballet of Canada. He also served as conductor of the University Chorus at the University of Toronto for two years before accepting his present post. Mr. Pinhorn is a vocal coach for the Toronto Mendelssohn Youth Choir, conducted by Robert Cooper, and is currently a music teacher with the Scarborough Board of Education where he has conducted the Chamber Choir at Scarborough Music Camp for two consecutive years.

The University Women's Chorus was formed in 1986 under the direction of Michael Coghlan and was conducted by Ann Cooper Gay from 1988 to the spring of 1993. The present conductor began his leadership in September 1993. The repertoire of the Women's Chorus spans a broad spectrum, from early music to contemporary Canadian composers, and from works composed for young voices to the more challenging works composed for adult treble choruses. The chorus was the first University of Toronto Choir to receive an award in the CBC Radio Choral Competition, which led to the commissioning of a work, *Missa Brevis*, by the well-known composer Derek Holman. The Women's Chorus embarked on its first tour in 1993, to Cornell University in Ithaca, New York and has often premiered new works by student composers.

Soprano 1
Kelly Campbell
Peggy Sheehan
Glynis Ratcliffe
Amelia Nurse
Kimberly Madill
Shannon Butcher
Tanya Thompson
Eugenia Ambrozaitis

Alto 1
Jennifer Arra
Bryanna Beale
Danielle Berry
Marina Fesdekjian
Hwa-Ing Arianne Kwek
Azusa Iwaki
Leela Khurana

Soprano 2
Gwen Norton
Ariana Chris
Krista White
Jessica Severin
Justyna Szajna
Nelly Shin
Deanna Hendriks
Julie Kim
Yoo Mi Chung

Alto 2
Samantha Hirst
Sarah Carleton
Winnie Au
Lisa Toussaint
Julia Yue
Claire Lee
Margaret Walker
Anna Maria Tiberio
(Manager/Librarian)

Vanessa Lee, pianist